

## Map 05 :: Harvard Square

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## Privately Sponsored Public Art Harvard Square



**Artist:** Dimitri Gerakaris  
**Title:** Untitled  
**Date:** 1989  
**Materials:** Wrought iron  
**Dimensions:** 14' x 22'  
**Location:** 56 Brattle Street; exterior, facing the terrace

The site is the former home and smithy of Dexter Pratt, who was immortalized by Longfellow's poem, "The Village Blacksmith." Along with an image of a chestnut tree taken directly from Longfellow's poem, the wrought-iron sculpture features the physical attributes of a blacksmith: anvil and smithing tools, some of which Gerakaris actually used to craft the piece.

*Commissioned by the Cambridge Center for Adult Education*



**Artist:** Be Sargent  
**Title:** Women's Community Cancer Project Mural  
**Date:** 1998  
**Dimensions:** 18' x 25'  
**Location:** 20 Church Street

A memorial to women activists who have died of cancer and a tribute to those working against the environmental causes of cancer.



**Artist:** Joshua Winer  
**Title:** Harvard Square Theater Mural  
**Date:** Upper mural - 1983, Lower mural - 1991  
**Material:** Silicate paint of existing brick wall  
**Location:** 10 Church Street, exterior wall

In 1983, when the entrance to the movie theater was relocated to Church Street, the artist was commissioned by the theater and the Townscape Institute to execute a tromp l'oeil mural for the new facade, converting it into a Beaux-Arts theater facade.

*Commissioned by the Harvard Square Theater*



## Konstantin Simun Brattle Square

**Title:** Fokin Memorial

**Date:** 2001

**Materials:** Bronze

**Dimensions:** 10" tall. On top of 3' tall granite bollard

**Location:** 1 Brattle Square



Immediately after Igor Fokin's death, a memorial fund was established and several benefits were held to raise money for the puppeteer's family. There was a tremendous outpouring of money, condolences and support from the local community and friends of the family in the months following his passing. At the base of the granite pedestal which "DooDoo" (Igor's favorite puppet) sits on, are three bronze bricks with a memorial inscription. The plaque not only memorializes Igor, but pays tribute to all street performers. The location of the memorial is on the corner of One Brattle Square, where Igor worked most often and performed his final show. It was designed so as to not interfere or make it difficult for other performers to use the spot for future shows.

A graduate of the St. Petersburg Theatrical Institute in Russia, Fokin moved to Cambridge, MA in the summer of 1993 and was instantly surrounded by mesmerized admirers. Children and adults were captivated by the intricate, gentle and life-like character of his creations. By the end of the summer, he had established himself as one of the most popular acts in the Boston area. In the summer of 1996, he performed at the Olympic festivities in Atlanta.

Konstantin Simun was born in Leningrad, USSR in 1934 and has lived with his family in the Boston area since 1988. He has a degree in sculpture from the Repin Art Institute in Leningrad and has completed several large and small public art commissions. His work is part of the permanent collections of many of the largest museums in Russia.

*The memorial was commissioned through the CAC's Public Art Program and from the Massachusetts Cultural Council and The Fund for the Arts, a restricted fund of the New England Foundation for the Arts, as well as with contributions from Harvard Square businesses.*

## Carlos Dorrien Winthrop Park

**Title:** Quiet Cornerstone

**Date:** 1986

**Materials:** Granite

**Dimensions:** 2' x 8' x 11'

**Location:** J.F. Kennedy & Mt. Auburn Streets



The words "Newtowne Market" are partially carved into "Quiet Cornerstone" below a broken cornice, as though the sculpture was a remnant of a fallen lintel from the long-ago market. The other side of the sculpture is rough-hewn stone, a showcase for the granite that Dorrien selected for its texture and shading. On this same side are three steps, also suggesting that the piece is a ruin, which the sculptor painstakingly cut into the stone, using a time-honored method.

Dorrien states that his "work is a marriage of many influences." In "Quiet Cornerstone", he has utilized stonecutting, an ancient tradition, whereas the right angled cornice and lettering speak more to Western European tradition. He believes that the passion an artist has for his material is translated in his work. "Even with a public piece one wants to make beautiful objects, to provoke questions, to make a personal statement; but finally public art is a gift to others, and if you love your medium, that magic comes through."

Dorrien was born in Buenos Aires, Argentina. He studied at the Montserrat School of Art and the Massachusetts College of Art, and has taught at Bentley College, and the New England School of Art and presently teaches at Wellesley College. He has several public art installations in Massachusetts, and has shown widely in the Boston area.

*Commissioned through the Cambridge Arts Council's Public Art Program*





*"Of course, even with a public piece one wants to make beautiful objects, to provoke questions, to make a personal statement, but finally public art is a gift to others, and if you love your medium, that magic comes through." — Carlos Dorrien*



## Seeing and Experiencing

Located in the middle of a busy city park, this piece initially might be mistaken for a natural outcropping of rock. However, closer inspection reveals the work of an expert carver. Artist Carlos Dorrien loves working with stone, especially granite.

Even though granite is a difficult stone to carve, Carlos Dorrien hand cut areas of this rock. Can you identify which parts of the rock have been carved and which parts are untouched? What tools might have the artist used?

*Quiet Stone* invites active exploration. Touch it. Walk around it. Climb on it. Stand on it. How does your experience of the stone change? Can you find places where the stone feels almost soft?

Sit on the rock and look around. What surrounds this piece? How does your vantage point change your experience? Now sit on a nearby park bench and look around. Compare the two experiences.

*Quiet Stone* plays with the notion of time. The artist thought some people might see it as an ancient relic, a broken cornice from some long-ago building. It may remind others of an altar or rock from the woods. The rock will physically change over time as people touch it and the environment weathers it. As Dorrien says, "All this activity will give the stone a beautiful patina in years to come."

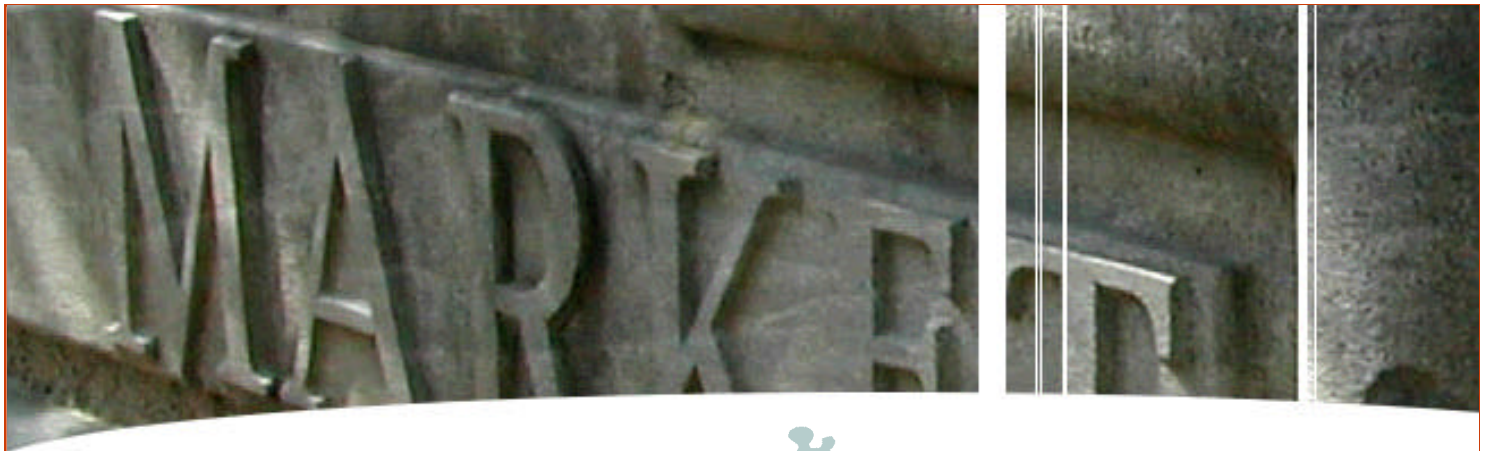
Another artist, Andy Goldsworthy, has written, "A stone changes a place with its presence." Imagine the park without *Quiet Stone*. Do you agree with Goldsworthy?

Finally, why do you think the artist chose the title, *Quiet Stone*?



Winthrop Park has been in continuous use for three and a half centuries. In 1630, the Massachusetts Bay Colony selected Cambridge, then known as Newtown, to become its first capital. Soon, settlers established a small village near what is now Harvard Square. As early as 1635 the site of Winthrop Square was designated as the village market place. The site was enclosed as a park in 1834.

**The Towne in 1670. Map by Susan Maycock.**  
Bainbridge Bunting and Robert Nylander, *Survey of Architectural History in Cambridge: Old Cambridge*. (Cambridge, Mass: 1973)



## Hands-on

### What you will need:

Large piece of cardboard (22" x 30"), sandpaper, chalk, glue.

Natural materials like stone vary a great deal in the way they feel. Think of the difference between a smooth rock like slate and the rougher surface of granite. Artists experiment with different materials to add texture to their work.

Try your own texture experiment. Wet your chalk with water. Then make marks and images on the sandpaper. Make a collage with these sandpaper drawings and the rubbings you may have created in the on-site activity. Rip up the drawings and rubbings into interesting shapes, photocopy them and glue them onto the cardboard. You have created a texture portrait.

### What you will need:

Bar of soap, spoon, stick, pen tip.

Carlos Dorrien is a master stone carver, an artist intimately involved with his materials. It takes many years to reach Dorrien's level of artistry, but you can start by practicing on a soft material like soap. Use the spoon, stick, or pen tip to mark and shape your bar of soap. Incise patterns or letters. What other soft things can you find to carve?

### What you will need:

A sampling of material types (chalk, wire, wood, glass, aluminum foil, paper, etc.), cardboard or plates.

Dorrien's artwork invites people to sit and climb so the stone will get smoother over time. The weather will also erode, soften and shape the stone. How do different materials react to the forces of sun, rain, snow, heat and cold? Gather your materials and place them on the plates or cardboard. Leave them outdoors. What happens to these items over time? Check on them every few days and record your observations. Continue your experiment for at least a couple of months. What materials make good candidates for outdoor art?

## On-site

### What you will need:

Sketchpad or paper, charcoal, crayon, or pastels.

Make rubbings of the different surfaces you find around Harvard Square: buildings, sidewalks, walls, bollards, etc. How many different kinds of stone can you find (slate, brick, granite, etc.)?



## David Phillips Quincy Square

**Title:** Spiral

**Date:** 1997

**Materials:** Wrought-iron, cast bronze, cut granite boulders, pavers and plantings

**Dimensions:** Half acre

**Location:** Intersection of Quincy Street, Harvard Street and Massachusetts Avenue

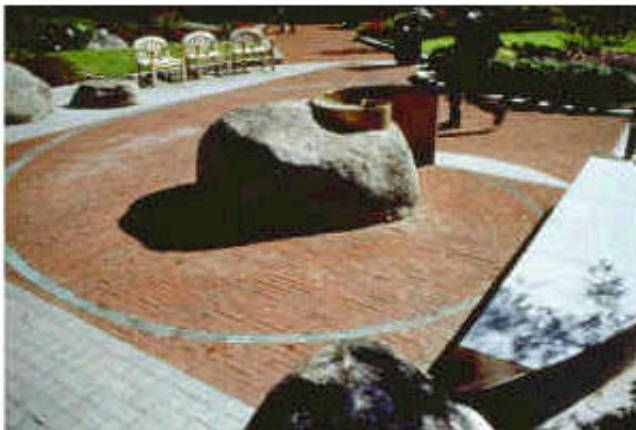


In a truly collaborative design, sculptor David Phillips and landscape architect Craig Halvorson transformed an intersection previously used for bus parking into a city park. The park includes fieldstones with bronze inlays, artist designed wrought-iron fence, pavings, and beds of flowers.

The collaborators organized the configuration of amenities and landscape elements around a spiral form. A form borrowed directly from nature, the graceful curve of the spiral has been admired throughout the ages for its simple elegance and has served as basis for ornament in many cultures. Reflecting the intimate connection between form and function, art and life, the spiral is a common motif in David Phillips' art.

David Phillips is well known for his public sculpture and his collaborations with landscape architects. His work often explores the resilience of nature, incorporating organic elements, such as stones and trees, with cast materials.

*Commissioned through the Cambridge Art Council's Public Art Program*





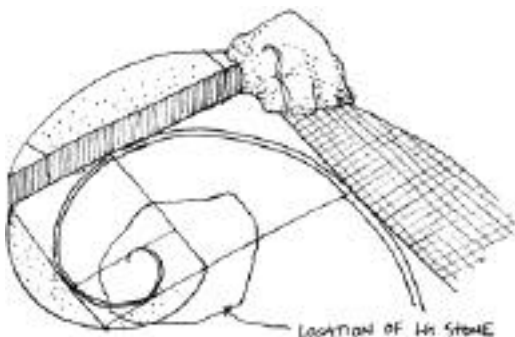
## Seeing and Experiencing

This artwork is a whole park! It can be explored in many ways. It invites us to stop and meditate or just rest and enjoy being outside. In transforming this former bus parking lot into a park, the artist had a lot to consider: the shape and size of the site, its different zones and the kinds of plants used in its landscaping.

A landscape architect was responsible for the site's plantings and landforms. Notice the various materials chosen by the artist and landscape architect. Are the plants part of the artwork? How many different man-made and natural materials can you identify? How many different textures can you find? Take a deep breath. Are smells part of your experience?

As you look around, how many examples of the spiral shape can you find, both inside and outside the park? Become part of a spiral by walking the park's curving path. Imagine what this busy intersection was like without the park.

Go to the fourth floor of the Harvard Inn and view the park from above. Can any park be a work of art?



## On-site

### What you will need:

Sketchpad or paper, pens or pencils, charcoal or crayons.

Draw the shapes that you see in the park. Do you see similar shapes in the neighborhood around you?

## Hands-on

### What you will need:

Paper, chalk (thin and thick), long stick, tape, charcoal, pastels, pencil, crayons, watercolor paint, tempera paint, brushes, water.

The shape of a spiral is a beautiful form. Where have you seen spirals in nature? Fiddlehead ferns, nautilus shells, and tornadoes are just a few examples.

Using the chalk, draw big spirals on a sidewalk, patio or driveway. Walk the spiral. Now make double spirals, connecting spirals and large and small spirals. Attach a piece of chalk to the end of the stick and make a spiral form using your whole arm. How does it feel to make such a large movement? Is it hard to control the form?

Next time you're at the beach, make spiral forms in the sand. Or, use different materials to make the spirals. Experiment with charcoal, colorful pastels, crayons or paint (tempera and watercolor). How do the different materials affect the experience?

### What you will need:

Paper, stamp inkpad, disposable camera.

An artist often explores one idea in depth. Some artists even paint the same subject for most of their lives!

Continue your in-depth study of the spiral by photographing or sketching all of the spirals you can find. Or cut a spiral shape out of cardboard, a sponge or a potato to make a simple stamp. Press your stamp into the pad and then onto paper to make prints. Or ink natural spiral-shaped objects (like cut cabbage or seashells) and make prints of them.

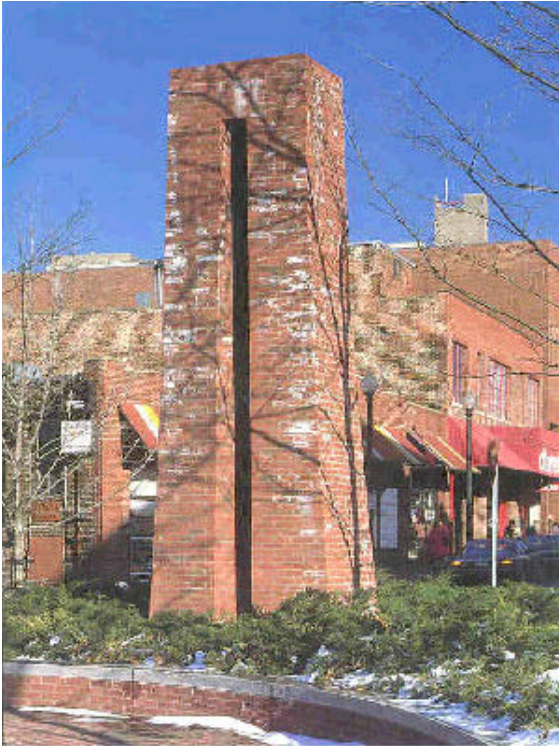
Gather your photographs, sketches and prints to make a collage out of them or put them in a book. Can you even design a spiral-shaped book?



## Arts On The Line Harvard Square MBTA Station

Station Architect:  
Skidmore, Owings, Merrill, Inc., Boston, MA

*Commissioned for the Massachusetts Bay Transportation Authority through the Cambridge Arts Council's Arts On The Line program. Funded by the U.S. Department of Transportation, the Urban Mass Transportation Administration, and the Massachusetts Bay Transportation Authority.*



**Artist:** Ann Norton  
**Title:** Gateway to Knowledge  
**Date:** 1983  
**Materials:** Handmade brick  
**Dimensions:** 20' 6" x 5' 6" x 5'

As designed by Ann Norton, "Gateway to Knowledge" is a truncated obelisk with a narrow slit from its base almost to the top. The two pillars represent knowledge and education. The 6" wide slot separating them suggests that the passageway to knowledge is narrow indeed. One "leg" of the brick sculpture is slightly in front of the other, giving the massive piece the appearance of mobility.



**Artist:** Joyce Kozloff  
**Title:** New England Decorative Art  
**Date:** 1985  
**Material:** Ceramic tiles  
**Dimensions:** 8' x 83'

Composed on a 1-foot square grid, the mural is divided into 8 sections of varied sizes, color schemes, and imagery. The motifs are drawn from decorative imagery that is typical to New England gravestone carving, wall stencils, quilts, weather vanes, bowsprits, silhouettes, and 18th century engravings of sailing vessels.



**Artist:** Dimitri Hadzi  
**Title:** Omphalos  
**Date:** 1985  
**Material:** Granite  
**Dimensions:** 21' high

Made of differently colored granites, the sculpture is a cluster of posts holding aloft a variety of shapes and angles. Its mixture of textures includes some sections of rough-hewn stone, and others of hand-polished or flame-polished stone. The granite color bands of gray, black, pink, and red blend in with the colors of Harvard Square's architecture.



**Artist:** Gyorgy Kepes  
**Title:** Blue Sky on the Red Line  
**Date:** 1985  
**Material:** Stained glass  
**Dimensions:** 7' x 112"

Arriving down at the main lobby, one glimpses a large wall of blue faceted glass, illuminated through a diffusing screen from the back. The rhythmical quality of this luminous stained glass brings forth a substitute sky. Approaching buses light up the slender red glass band which runs the length of the wall.